

DRAMA SCRIPT

LIB.

E 714 T/C.

CAMERA SCRIPT

BBC.1.
2316/8807

"DR. WHO"

"THE MACRA TERROR" JJ

by
IAN STUART BLACK

EPISODE 3

PRODUCER : INNES LLOYD

DIRECTOR : JOHN DAVIES

ep.3
'JJ'

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MAKE-UP SUP.	GILLIAN JAMES
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T.M.ll.	TERRY WILD
SOUND SUP.	GORDON MACKIE
GRAMS. OP.	CHRIS. POCKOCK
VISION MIXER	BRUCE MILLIARD
CREW	TEN
FLOOR ASSISTANT	CHARLES WALLACE
ASSISTANT	MARIANNE WILLISON

RECORDING: SATURDAY, 18th MARCH 1967 : 8.30 - 10.00 p.m.

STUDIO: 'D' LIME GROVE

RECORDING NO.: VT/4T/37965 PROJECT NO.: 2316/8807

CAMERA REHEARSAL: SATURDAY, 18th MARCH 1967:

10.30 a.m.	-	1.00 p.m.	REHEARSE
1.00 p.m.	-	2.00 p.m.	LUNCH
2.00 p.m.	-	7.00 p.m.	REHEARSE (WITH T/K 2 from 3.30 p.m.)
7.00 p.m.	-	8.00 p.m.	DINNER BREAK
8.00 p.m.	-	8.30 p.m.	LINE-UP
8.30 p.m.	-	10.00 p.m.	RECORD : VT/4T/37965

EDITING: MONDAY, 20th MARCH 1967 : 3.00 - 6.00 p.m. : VT.7.

TRANSMISSION: SATURDAY, 25th MARCH 1967 : 5.50 - 6.15 p.m. : BBC.1.

MUSIC COMPOSED BY DUDLEY SIMPSON

CAST IN ORDER OF APPEARANCE:

JAMIE	..	..	..	..	..	..	FRAZER HINES
POLLY	..	..	..	..	..	..	ANNEKE WILLS
DR. WHO		..	..	..	..	..	PATRICK TROUGHTON
PILOT	..	..	..	..	..	..	PETER JEFFREY
BEN	..	..	..	..	..	..	MICHAEL CRAZE
OLA	..	..	..	..	..	..	GERTAN KLAUBER
OFFICIA	..	..	..	..	..	..	JOHN HARVEY
MEDOK	..	..	..	..	..	..	TERENCE LODGE
SUNNAA	..	..	..	..	..	..	JANE ENSHAW
MACRA OPERATOR		..	..	..	..	..	ROBERT JEWELL

Non Speaking Artists:

GUARDS	..	..	..	..	..	..	JOHN CAESAR STEVE EMERSON
PILOT'S SECRETARY			..	..	..	..	LINDA REYNOLDS
MINE WORKERS	..	..	..	..	..	..	SHEELAGH McGRATH MAUREEN HILLMAN JUDY NICHOLS ANTHONY RAYNER ALAN TROY WALTER HENRY LEONARD KINGSTON TONY STARR

On Filmed B.P. only:

CONTROLLER	..	..	..	..	..	..	GRAHAM LEAMAN
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Voices only:

CONTROL	..	..	..	..	..	..	DENIS GOACHER
BROADCAST	..	..	..	..	..	..	RICHARD BEALE

RUNNING ORDER : "DR. WHO & THE MACRA TERROR"

EPISODE 3 : 2316/8807

Page	Seq.	Shot	Description	Time	Cams./Booms	Sound
1			<u>TELECINE SEQ. A:</u> <u>OPENING TITLES 0'25"</u>			S.O.F.
1-4	1	1-11	INT. PILOT'S HEADQUARTERS. + Moving B.P. 0'12" + Still B.P.	NIGHT	4A. A1. 2A.B. + 3 35 mm. slides.	A1. Tape.
4-11	2	12-24	INT. PITHEAD	NIGHT	1B. B1. 1A. 3A.	B1. Tape M.21. Jingle
11-15	3	25-27	INT. NEW SHAFT	NIGHT	C1. 4B.C. A2. 2C. + F/R.	F/R C1/A2 Tape
15-18	4	28-44	INT. PITHEAD	NIGHT	1C. B1. 3B.	B1 Tape
18-25	5	45-46	INT. NEW SHAFT	NIGHT	C1. 4B. A3. 2C.	C1/A3 Tape
25	6	47	INT. OLD SHAFT	NIGHT	3C. B1.	B1 Tape
25	7	48	INT. NEW SHAFT	NIGHT	C2. 4C.	C2. Tape
26	8	49	INT. PITHEAD	NIGHT	B1. 1A.	B1 Tape
27	9	50-52	INT. OLD SHAFT	NIGHT	2D. A4. 3D. F/R.	F/R. A4. Tape.
27-30	10	53-54	INT. PITHEAD	NIGHT	1B. B1. 3A.	B1 Tape
30	11	55-61	INT. OLD SHAFT	NIGHT	4D. A4. 2E.	A4. Tape
30-32	12	62-64	INT. PITHEAD	NIGHT	1B. B1. 3A.	B1 Tape
32-33	13	65	INT. PILOT'S HEADQUARTERS	NIGHT	2F. C3.	C3. Tape
33-34	14	66-71	INT. OLD SHAFT	NIGHT	4E. A4. 3E.	A4. Tape

RUNNING ORDER : "DR. WHO & THE MACRA TERROR"
EPISODE 3. (CONT)

Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
34-35	15	72	INT. PITHEAD	NIGHT	1B. B1.	B1 Tape
35	16	73	INT. OLD SHAFT	NIGHT	A4. 3E.	A4. Tape
35-36	17	74	INT. PILOT'S HEADQUARTERS.	NIGHT	C3. 2A.B. + Still B.P.	C3. Tape
RECORDING PAUSE : B.P. TO SWING.						
36-37	18	75-76	INT. PITHEAD	NIGHT	B1. 1A. 3A. + Still B.P.	B1 Tape
37	19	77	INT. OLD SHAFT	NIGHT	A4. 2E.	A4. Tape
37	20	78-81	INT. PITHEAD	NIGHT	1B. B1. 3A.	B1. Tape
37-38	21	82-86	INT. OLD SHAFT	NIGHT	4F. A4. 2G.	A4. Tape
38-39	22	87-92	INT. PITHEAD	NIGHT	1B. B1. 3A. + Still B.P.	B1 Tape + M.28 : Jingle
39-40	23	93-96	INT. OLD SHAFT	NIGHT	4F. A4. 2G.	A4. Tape
40	24	97-100	INT. PITHEAD	NIGHT	1B. B1. 3A. + Still B.P.	B1. Tape
40-41	25	101-106	INT. OLD SHAFT	NIGHT	4F. A4. 2G.	A4. Tape
41-	26	107-108	INT. PITHEAD	NIGHT	1B. B1. 3A. + Still B.P.	B1 Tape
41-43	27	109-116	INT. OLD SHAFT <u>TO BE RECORDED</u> <u>OUT OF ORDER</u>	NIGHT	4F. A4. 2E. + Caption Scanner. Closing Captions.	A4. Tape

TECHNICAL REQUIREMENTS

CAMERA 1 : PEDESTAL.

CAMERA 3 : PEDESTAL

CAMERA 2 : PEDESTAL.

CAMERA 4 : PEDESTAL.

3 BOOMS

Stand Mic./Fish Rod.

GRAMS/TAPE.

CAPTION SCANNER : 5 x 35 mm. Slides + Roller Caption.

TELECINE: : 35 mm. : T/K 2 from 3.30 p.m. + (B.P. Picture
& Sound on T/K.)

BACK PROJECTION:

1 Still B.P. Projector.

2 B.P. Screens : 7' x 5'.

1 Moving B.P. Projector with sync. sound.

1 Gimbel Mirror 6' x 6'.

Smoke Gun.

4 FLOOR MONITORS.

2 SLUNG MONITORS.

EDITING: MAG. SET FOR DUBBING PURPOSES.

"DR. WHO AND THE MACRA TERROR"

EPISODE 3 : 2416/8807

1 A : AMPEX CLOCK

TELECINE SEQ. A: (0'25")

OPENING TITLES

"DR. WHO"

S.O.F.

Standard
Opening Music
R. Grainer

RUN MOVING B.P.
(0'12")

FADE

FADE UP:

4A. A1. 2A.B.

OFFICE NOISES

1. 4 A 8 / 1. INT. PILOT'S HEADQUARTERS. NIGHT. A1

CU
CONTROLLER
on B.P.

TAPE M.20:
(Repeat M.18)
MACRA THEME

S/I SLIDE:
'The Macra Terror'

MIX SLIDE:
'by Ian Stuart
Black'

MIX SLIDE:
'Episode 3'

CONTROLLER: (SOUND ON BP) / SOUND ON B.P.

.....I will tell them. I will
do what you say. Keep back.
Don't touch me!

I'll obey. I'll obey.

(A CLAW HAS COME INTO
SHOT DRAGGING THE
CONTROLLER AWAY.)

DEFOCUS B.P.

2. 2 A 24
GROUP SHOT
inc. screen
C. b/g.

CONTROL : SOUND ON B.P.:
Switch off. Switch off the
visual communication. Switch off.
Switch off. Switch off. Switch
off.

CRAB R.
as B.P.
fades to
POS. B.

(4 next)

JAMIE: What's that? What's
happening?

2. 2 B 24 cont.

POLLY: That was it! In the picture! They're in control!

PILOT: Take them out of here. They are condemned to the pits.

(OLA & THE GUARD
PUSH THEM OUT OF THE
ROOM.)

POLLY: The Macra are in Control!

PILOT: Take them out!
Take them away.

TAPE: MACRA
THEME ENDS

3. 4 A 24 OLA: Get out. All of you.
MS PILOT.

(2 to A)

(THE PILOT SWITCHES ON
THE INTERCOM ON HIS
DESK.)

STANDBY TO
CUE TAPE

(2 next)

3. 4 A cont. - 3 -

PILOT: Stand by workshift. Stand by at the Pits.

Q. TAPE

TAPE

TAPE: BROADCAST:
VOICE: workshift standing by.

4. 2 A 24
2-s.:
BEN/PILOT
inc. screen
c.
PILOT: The strangers are being sent to you for pit labour. Put them in the danger gang! /

(THE DOOR CLOSES, THE PILOT IS LEFT WITH BEN AND HIS SECRETARY.

F/U B.P.
(Still)

THE THEME BELL PLAYS AND THE PICTURE OF THE CONTROLLER REAPPEARS ON THE SCREEN. IT IS AS THOUGH NOTHING UNTOWARD HAD HAPPENED)

Q. CONTROL
TAPE

TAPE:
CHIMES IN

CONTROL

5. 4 A 16
MCU PILOT.
VOICE: Your orders are correct, Pilot. The Strangers must be sent to explore the new gas reserve. / They are dangerous people. They must be disciplined.

6. 2 A 8
MCU CONTROLLER
PILOT: Yes, Controller. /

TAPE: CONTROL:

Q. TAPE

VOICE: You will forget all that happened. /

7. 4 A 16
MCU PILOT.

8. 2 A 8
MCU
CONTROLLER.
PILOT: Yes, Controller. /

TAPE: CONTROL:

Q. TAPE

9. 4 A 16
MCU PILOT
VOICE: The Colony enjoys hard work and happiness. / We will not tolerate the evil of such strangers.

PILOT: Yes, Control.

CHIMES OUT

10. 2 A 24
2-s.: BEN/
PILOT.
FADE B.P. (THE PICTURE FADES. /
THE PILOT TURNS TO BEN)

CRAB R
holding
2-s. as
BEN moves.
(POS. B.)

You must serve the Colony. You must keep a watch on your friends. Report back immediately if there is anything suspicious.

(BEN NODS & GOES TO DOOR)

(4 next)

BEN: Yes, Pilot.

SFR
10. 2 A 24 cont. - 4 -

(THE PILOT PRESSES A BUTTON
ON HIS DESK AND THE DOOR
SLIDES OPEN.

A GUARD STANDS OUTSIDE.

As Ben goes:
11. 4 A 24
MS PILOT

BEN TURNS A LITTLE
AUTOMATICALLY AND GOES OUT.
THE DOORS CLOSE BEHIND HIM)

Q. TAPE :
JINGLE

Q. TAPE:
PITHEAD ATMOS
(R.P.)

1B. B1. 1A. 3A./

12. 1 A 24 / 2.
CU INSTRUMENT

INT. PITHEAD. NIGHT.

(A. to 2)

PAN R :
PULL OUT
& EASE R.
to inc.
OFFICIA.

(4 to B)
then
(2 to C)

(THIS IS A FANTASTIC SET.
MECHANISM PUMPS CONTINUOUSLY
ALONG ONE SIDE OF THE SET.
THESE ARE SHINY METAL
CONTRAPTIONS WHICH MOVE UP
AND DOWN CONSTANTLY. THEY
ARE FUTURISTIC AND PUMP WITH
THE SOFT STEADY THROB OF
A DYNAMO. ON ANOTHER PANEL
THERE IS A GREAT RANGE OF
DIALS. ONE HUGE DIAL HAS AN
INDICATOR WHICH VACILLATES
CONTINUOUSLY LIKE THE BEATING
OF A PULSE. LIGHTS FLICKER
ON AND OFF. THERE ARE
TELEPHONE TYPE INSTRUMENTS
AND ON ONE WALL THERE IS THE
USUAL LARGE SCREEN. DOORS
LEAD IN FROM AN ENTRANCE HALL
AND OTHER PASSAGES LEAD OFF
WITH INDICATORS MARKING "GAS
MIXING STATION", "GAS SHAFT
NOS. 1, 2 AND 3".

AS OLA LEADS THE DOCTOR WHO,
POLLY AND JAMIE INTO THE
PITHEAD A MUSICAL JANGLE
IS PLAYING OVER THE INTERCOM)

TAPE: M.21:
JINGLE :
Dudley
(0'20")

VOICE: (SINGING)
"We are all happy to work.
We are all happy to toil.
For the good of the Colony
Is the good of all".

13. 3 A 35
GROUP SHOT :
OFFICIA L.
f/g.

(THE DOCTOR PUTS HIS
HANDS OVER HIS EARS AND
WINCES)

(1 next)

13. 3 A cont.

- 5 -

DOCTOR WHO: Ow! Ow!

POLLY: What's the matter, Doctor?

14. 1 A 16
GROUP SHOT:
OLA/DOC./
POLLY/JAMIE.

DOCTOR WHO: Dreadful! / Did you hear that? (MIMICING THE VOICE) "...happy to toil for the good of all". What a rhyme! (TURNS TO OLA) The man who wrote that should be sent to the Danger Gang, not us.

OLA: Be quiet.

(AN OFFICIAL, OFFICIA, IS SEATED SUPERVISING THE MANY INSTRUMENTS AND TABULATORS. HE LEAPS TO HIS FEET AS HE SEES OLA AND HURRIES FORWARD WITH A BATCH OF PAPERS)

15. 3 A 35
GROUP SHOT
A/B.

OFFICIA: Are these the three strangers?

DOCTOR WHO: I suppose you might call us that.

(1 to B)

OLA: They have been allotted to 176 shift.

OFFICIA: Very good, Ola. I will recall the Shift Leader immediately.

(OFFICIA PRESSES A BUTTON AND IN THE DISTANCE A BELL IS HEARD RINGING.

BELL

DOCTOR WHO IS NOT STANDING ON CEREMONY. HE VIEWS THE PITHEAD WITH DELIGHT AND IS BUSILY SCAMPERING ROUND EXAMINING THE INSTRUMENTS AND MACHINERY.

DOCTOR WHO SMILES WITH APPRECIATION)

16. 1 B 35
GROUP SHOT:
DOC./OLA/
JAMIE/OFFICIA.

DOCTOR WHO: Excellent./ What an extremely remarkable place. What efficiency. Whatever do you make?

(HE TURNS TO OFFICIA)

(3 next)

- 5 -

OLA: (ANGRILY) Silence.

JAMIE: I thought this was a mine.
Ye ken, the sort of place where you
dig coal.

OFFICIA: The rock foundation is a
type of salt. At depths it has
generated gases over the years.
These gases are valuable.

OLA: Don't bother to explain. Just
get them to work.

JAMIE: You don't send a girl and an
old man to dig!

DOCTOR WHO: Old! What do you mean
old. I'm not old!

OLA: You will do as you're ordered.

inc. MEDOK
centre.

(A MAN APPEARS THROUGH THE
ENTRANCE TO THE GAS SHAFTS.
HE IS DRESSED IN OVERALLS
AND WEARS A TYPE OF HELMET
WITH GOGGLES. ON HIS BACK
IS STRAPPED A SMALL CYLINDER)

OFFICIA: (INDICATING) The leader
of their work shift, sir.

Lose DOC. L.
& OLA R.

OLA: Very well. Report to us any
irregularity.

CLOSE IN
ON JAMIE/
MEDOK.

(OLA GOES.

OFFICIA HURRIES TO INSPECT
HIS CONTROLS.

THE MAN PUSHES BACK HIS
GOGGLES AND THEY SEE IT IS
MEDOK)

JAMIE: Medok! How did you get
here?

(3 next)

16. 1 B 35 cont.

inc. POLLY
centre.

MEDOK: I've been thrown out of
the Correction Hospital.
Apparently I'm a hopeless case.

POLLY: Why did they send you
here?

MEDOK: The one remaining
punishment they could think of,
to work with the danger gang for
life.

JAMIE: All your life?

MEDOK: Don't worry. You don't
survive long in this atmosphere.

inc. DOC.
as POLLY
moves.

(DOCTOR WALKS ROUND
THE ROOM SNIFFING
THOUGHTFULLY.)

Tighten
shot.

MEDOK (CONT): The gas. gets
everywhere. It creeps into your
lungs, and when you go down
there, you walk into the thick of
it.

17. 3 A 35
GROUP SHOT.

OFFICIA in
R. f/g.

OFFICIA: Come on, Medok! Take
them to their work.

MEDOK: What's the hurry?

(1 next)

17. 3 A 35 cont. - 8 -

OFFICIA: Do you want me to call the guard?

MEDOK: Don't worry. We're going. But we're entitled to have a supervisor on this shift.

OFFICIA: (GRUDGINGLY) That's true.

(MEDOK INDICATES DOCTOR WHO)

MEDOK: Well, I'm leaving this man.

18. 1 B 35
GROUP SHOT :
JAMIE/DOC./
POLLY/MEDOK. OFFICIA: I suppose that's all right./

DOCTOR WHO: (QUICKLY) I should think it's much safer up here, Medok.

MEDOK: It is.

DOCTOR WHO: I'm perfectly capable of working in the pits. Polly can have the safe job.

POLLY: (INTERRUPTING) You stay here, Doctor. I wouldn't know what to do.

DOCTOR WHO: Well, I can't say I fully understand all this machinery.

JAMIE: Don't you think that you might make good use of the opportunity, Doctor?

Great minds
DOCTOR WHO: / think alike, Jamie....
Very well. I'll stay and -
er - supervise./

19. 3 A 35
GROUP SHOT
A/B.

OFFICIA: (SUSPICIOUSLY) What was all that?

DOCTOR WHO: Nothing, nothing, I assure you.

(1 next)

19. 3 A 35 cont. - 9 -

PAN GROUP R.
LOSING DOC.
L.

MEDOK: Aren't you going to
 issue them masks.
 You're not going to send them
 down without protection.

20. 1 B 35
 DOC. &
 GROUP in
 R. b/g.

OFFICIA: Surely you're capable
 of that/

DOCTOR: Masks! I would have
 liked a mask.

(MEDOK AND OFFICIA
GO OUT WITH POLLY &
JAMIE.
DOCTOR QUICKLY
EXAMINES THE
PULSATING MACHINERY.)

PULL BACK
WITH HIM
to inc.
tap in L.
f/g.

DOCTOR (CONT): Ah yes....
 I see.... very ingenious.
 Now I suppose that with a slight
 adjustment.....

inc. BEN
in L. b/g.

(THE DOCTOR BREAKS OFF.
HE HAS CAUGHT SIGHT OF
BEN.)

Hello Ben.
Don't go . Stay here.
No need to be afraid.

(3 next)

20. 1 B 35 cont.

PAN R. &
CRAB L.
AS BEN
WALKS FWD.

HE IS A LITTLE
SHAMEFACED BUT RESOLVED)

BEN: (SULLEN) I've nothing to be
afraid of.

DOCTOR WHO: (CHEERFULLY BUSY) Of
course not. It wasn't your fault
you betrayed your friends.

BEN: The voices told me what to do.

DOCTOR WHO: The voices may not be
right, Ben.

BEN: I do what I'm told.

DOCTOR WHO: (QUICKLY) That's why
you're here?

TIGHTEN
AS DOC.
Xs to BEN.

(BEN DOESN'T ANSWER)

21. 3 A 16
Tight 2-s.:
DOC./BEN.

To spy on me! What does the Pilot
want to know this time?/

(HE TURNS TO BEN IN FRIENDLY
FASHION)

22. 1 B 16
MCU BEN.

You know, Ben, this is most
unlike you./

23. 3 A 8
MCU DOCTOR.

BEN: It's my duty./

(1 next)

23. 3 A 8 cont.

DOCTOR WHO: (WITH WRY SMILE) It's hard to struggle against the voices. But I warn you, if you intend to spy on the others, be careful that Jamie doesn't catch you. / He's not so tolerant as I.

24. 1 B 24
2-s.: DOC./
BEN.

(3 to B)

Cl. 4B.C. A2. 2C. / + F/R

TAPE: SHAFT
ATMOS. (R.P.)

25. 4 B 35 / 3. NEW INT. / UNDERGROUND SHAFT. NIGHT.
CU EXTRA'S
HANDS.

TILT UP &
PAN L. to
3-s.:
OFFICIA/
MEDOK/JAMIE.

(THE SHAFT IS A WELL
CONSTRUCTED AND PROPERLY
LIT SECTION WITH A RECESS.
IN THE RECESS A POWER UNIT
THROBS RHYTHMICALLY. OTHER
MACHINERY IS IN ACTION BESIDE
IT. A LARGE SLOT MACHINE IS
WORKED BY OFFICIA.

(1 to C)

OFFICIA IS TAKING FROM IT
A COUPLE OF WORK OUTFITS WHICH
HE GIVES TO POLLY AND JAMIE.
THESE CONSIST OF SHINY,
METALLIC TYPE APRONS, GLOVES,
HELMETS)

OFFICIA: Hurry up! Put on
your equipment.

(POLLY AND JAMIE ARE PULLING
ON THE WORK OUTFITS.

ALONG THE SHAFT TWO MEN AND
A GIRL ARE STRUGGLING TO
PULL A CABLE.

JAMIE INDIGNANTLY INDICATES
THE GIRL:)

(2 next)

25. 4 B cont.

JAMIE: You shouldna make the lassies do work of men.

OFFICIA: (SHARPLY) The Danger Gang must do what they're told. It is a punishment for their failure to co-operate.

MEDOK: We get the dirty work. We go where the gas is worst.

OFFICIA: (ANGRILY) It's your own fault. If you obey Control like the rest of us ...

MEDOK: (INTERUPTING) Forget it. I'd rather have a little poison gas in my lungs than all their poisonous thoughts in my brain.

(IN THE DISTANCE A BELL RINGS URGENTLY)

TAPE:
GAS STRIKE
WARNING
BELL

POLLY: What's that?

MEDOK: It's a gas strike.

OFFICIA: Quickly. Back to your work.

(A VOICE SPEAKS OVER THE INTERCOM)

Q. TAPE

TAPE:

TAPE : BROADCAST:

VOICE: All cables to be brought to shaft three immediately.

OFFICIA: Help with the cable. All of you.

(ANOTHER BELL BEGINS TO RING INTERMITTENTLY IN THE DISTANCE)

(ALARMED) That's the warning bell. Hurry up or we will all be dead.

JAMIE: Why? What does it mean?

(2 next)

SFR

- 13 -

25. 4 B cont.

MEDOK: It means they've struck so much gas that they can't channel it off. It must be flooding along the shaft. When it reaches a certain density that alarm goes.

26. 2 C 35
CU EXTRA's
hands.
TILT UP:
GROUP SHOT
of EXTRAS.

OFFICIA: (ANGRILY) Hurry up there.
Get the cable to the strike./

(POLLY, MEDOK AND JAMIE
HURRY FORWARD TO LEND A HAND
IN DRAGGING THE HEAVY CABLE
ALONG THE SHAFT)

(SHOUTING) Pull there, pull.

LET THEM
GO.
HOLD MEDOK/
JAMIE/POLLY

(POLLY, JAMIE, ETC. STRAIN
UNDER THE WEIGHT OF THE CABLE,
GRADUALLY MAKING THEIR WAY
TO AN INTERSECTION IN THE
SHAFT. THEY SLIP AND STAGGER
AS THEY DO SO.

(4 to C)

. POLLY FALLS, JAMIE HELPS
HER UP)

(SHOUTING) Leave her. Get the
cable to the strike.

(JAMIE GLARES AT OFFICIA
AND HELPS THE GIRL TO HER
FEET BEFORE HE RESUMES
PULLING THE CABLE)/

27. 4 C 35
CU HAMMER.

(3 next)

- 13 -

27. 4 C cont.

EASE OUT
TO 2-s.:
EXTRAS
HAMMERING
PIPE.

(ANOTHER GIRL IS
STRUGGLING TO HOLD
A METAL PIPE IN
PLACE WHILE A MAN
HAMMERS IT INTO
THE SIDE OF THE
SHAFT. BOTH ARE
PANTING WITH FATIGUE.
SWEAT RUNS FROM THEM.
THEY ARE DIRTY, GRIMY.
THE SOUND OF GAS
ESCAPING FROM THE
HOLE THEY HAVE MADE
IS LOUD AND AT A
HIGH PRESSURE. THE
MAN TESTS THE PIPE
AND BEGINS TO FIT
A SCREW TOP TO THE
END OF IT. THEY
WEAR OUTFITS SIMILAR
TO THE ONES POLLY AND
JAMIE HAVE GOT. BUT
THEY ALSO HAVE A GAUZE
PULLED ACROSS THE
LOWER HALF OF THEIR
FACE.

TAPE: ESCAPING GAS + SHAFT NOISE (R.P.)

AS THEY
ENTER:
CRAB L.
TO INC.
MEDOK'S
GROUP IN.
R. B/G.

THE MAN BEGINS TO
COUGH AND HAS TO
SUPPORT HIMSELF AGAINST
THE SIDE OF THE
SHAFT AS MEDOK LEADS
HIS PARTY UP WITH
THE CABLE. MEDOK
CATCHES THE EXHAUSTED
MAN AS HE COLLAPSES)

MEDOK: Pull him away from here.

(ONE OF THE MEN
PULLS THE EXHAUSTED
MAN AWAY)

DEVELOP
TO 2-s.:
JAMIE/MEDOK
with Extras
R. b/g.

(TO JAMIE) Let me have the head of
the cable. (cont...)

(MEDOK IS ADJUSTING
THE SCREW TOP.

(3 next)

28. 3 B cont.

INC. DOC.
AS HE
SLIDES IN.

(THE DOCTOR IS WATCHING THE
FLUCTUATING DIALS WITH
GREAT INTEREST)

DOCTOR: (THOUGHTFULLY) Hmm
Very interesting. Now one must
assume that the relative
connection is constant. Let me
see. /

29. 1 C 35
MS DOC. &
CORNER OF
WALL.

(HE PICKS UP A PIECE OF
CHALK AND BEGINS TO WORK
OUT RAPIDLY A CALCULATION
WHICH HE SCRAWLS OVER THE
WALL. HE STEPS BACK TO
VIEW IT AS A PAINTER MIGHT
VIEW HIS CANVAS.) /

30. 3 B 16
CU DOC'S HANDS
& CALCULATIONS.

31. 1 C 35
A/B : MS DOC.

Ha, ha.

(HE DARTS FORWARD
TRIUMPHANTLY TO ADD A
FURTHER CALCULATION HE
PEERS AT IT AGAIN.)

32. 3 B 16
A/B : CU
DOC'S HANDS/
CALCULATIONS.

Now let me see. Yes, I think
that's right. I'll give myself/
ten out of ten.

33. 1 C 35
A/B : MS DOC.
INC. PILOT.

(THE DOCTOR WRITES 10/10
ON THE WALL BESIDE HIS VAST
SUM HE TURNS AWAY
DELIGHTEDLY AND FINDS
HIMSELF FACE TO FACE WITH
PILOT WHO IS STARING
INTENTLY AT THE FIGURES
ON THE WALL.)

(3 next)

33. 1 C cont.

DOCTOR: (STARTLED) Oh, you gave me quite a turn.

PILOT: (ANGRILY) Where did you find it?

DOCTOR: (INNOCENTLY) What?

PILOT: The formula.

DOCTOR: (MODESTLY) Oh, in my head, you know.

PILOT: Don't lie - it's a secret known only to three selected brains in the Colony.

DOCTOR: (MOCKING) And you're one of them I suppose.

PILOT: Naturally. You don't expect me to believe that in a few minutes you have been able to analyse a formula that has taken our combined computers and brains years to perfect.

34. 3 B 24
2-s.:
DOC./PILOT.
inc.
calculations
on pillar
L. of frame.

DOCTOR: (ABSOLUTELY DELIGHTED WITH HIMSELF) Does seem rather a tall order.

PILOT: Of course - I know what you've done - you've broken open the security files haven't you?

DOCTOR: Oh, I wouldn't know how to do that.

(1 next)

34. 3 B cont.

PILOT: But you must have seen
the documents. (HE POINTS AT THE
SUM ON THE WALL) that is the
exact computation.

DOCTOR: (SMIRKING) Oh, really,
well, in that case

(THE DOCTOR ALTERS THE
MARK HE HAS GIVEN HIMSELF
ON THE WALL TO 11/10)/

35. 1 C 16
MCU PILOT.

PILOT: You really mean to say
that you worked that out by
yourself?

36. 3 B 16
MCU DOCTOR.

(1 next)

36. 3 B cont.

37. 1 G 16
MCU PILOT. DOCTOR: (CASUALLY) Well, of course I had some assistance./

38. 3 B 16
MCU DOCTOR. PILOT: (TRIUMPHANTLY) I knew it - who was it helped you?/

39. 1 C 16
MCU PILOT DOCTOR: No, no - nobody - I simply meant that I took various readings from the dials. They appeared to be related. I worked out the principle that controlled them. It was simple, really./ Like doing a sum backwards.

40. 3 B 16
MCU DOCTOR. (PILOT GOGGLES AT HIM)

41. 1 C 16
MCU PILOT PILOT: Backwards?/

42. 3 B 16
MCU DOCTOR. DOCTOR: You know, given the answer - what was the question?

43. 1 C 24
2-s.: DOCTOR/
OFFICIA. PILOT: (SUDDENLY COMING TO LIFE) Wipe it away. Get it off that wall before anyone else sees it.

DOCTOR: If you insist.

(HE LOOKS ROUND AND SIGHS A BUCKET OF WATER WHICH HE GRABS UP AND THROWS WITH A GREAT SPLASH OVER THE WALL.)

There now. If anyone tries to follow that formula there'll be an almighty explosion. (HE POINTS) You see. X to the Power Y has dribbled into 2 threes are six.

PILOT: Get it off!

44. 3 B 16
CU WALL & CALCULATIONS. DOCTOR:(RESIGNED) Oh, all right./
(1 to A) (HE TAKES UP A LONG HANDLED BRUSH AND BEGINS TO SCRUB THE WALL)

45. 4 B 35 / 5. INT. NEW SHAFT. NIGHT. TAPE: SHAFT ATMOS
3-s.:

(2 next)

45. 4 B cont.

3-s.:
POLLY/EXTRA/
MEDOK.

(3 to C)

(ONE OF THE MEN IN
THE DANGER GANG TAKES
ANOTHER IRON PIPE FROM
THE SUPPLY BESIDE THEM
AND STAGGERS FORWARD
A FEW YARDS. HE BEGINS
TO PROBE WITH THE SHARP
END OF THE PIPE INTO
THE SIDE OF THE SHAFT)

POLLY: What's he doing?

MEDOK: We call that probing.

LOSE EXTRA
R.

POLLY: (APPALLED) He's not
looking for more gas!

MEDOK: (BITTERLY) Oh yes. We
never stop.

(JAMIE HAS MOVED AHEAD.
HE LOOKS INTO ONE OF
THE ALCOVES WHICH LIE
TO ONE SIDE OF THE
SHAFT)

INC. JAMIE
C. P/G.

JAMIE: There's a door here. Where
does it go?

(THERE IS A METAL
DOOR INSIDE THE ALCOVE.
IT FITS TIGHTLY INTO
THE WALL)

MEDOK: I don't know. To my
knowledge those doors were
never opened.

(JAMIE EXAMINES THE
DOOR, BANGING ON
IT. IT IS VERY SOLID)

JAMIE: It could be an old shaft.

(2 next)

C.W.

- 20 -

45. 4 B cont.

(POLLY MOVES IN TO
EXAMINE IT)

POLLY: But why should it need such
a new door? And so strong?

MEDOK: (SHARPLY) Look out.

INC.
OFFICIA L.
AS HE
ENTERS.

(THEY TURN TO SEE
OFFICIA BURNING
TOWARDS THEM)

OFFICIA: You've made the connection?

MEDOK: Of course. Otherwise you
wouldn't be here.

OFFICIA: (SHARPLY) Be careful,
Medok. There are other places
worse than the Danger Gang.

(OFFICIA EXAMINES
THE CABLE AND THE
PIPE)

This is a high pressure strike.
You're going to need a stronger
screw than this.

MEDOK: (WARNINGLY) Don't touch it.

OFFICIA: I know what I'm doing.

(HE GIVES THE SCREW
A SLIGHT TWIST.
THERE IS AN IMMEDIATE
HISS OF ESCAPING GAS.
OFFICIA STAGGERS BACK,
COUGHING)

TAPE: Z
ESCAPING
GAS (R.P.) Z

MEDOK: I told him!

LOSE MEDOK
R. &
PUSH IN ON
OFFICIA/
POLLY/JAMIE.

(MEDOK HURRIES FORWARD
TO HAMMER THE SCREW
BACK INTO PLACE. JAMIE
AND POLLY QUICKLY GO
TO THE ASSISTANCE OF
OFFICIA)

(2 next)

- 20 -

45. 4 B cont.

POLLY: He's passed out.

JAMIE: Yes. He must have...

(JAMIE STOPS AS HE
SEES A SMALL BUNCH
OF KEYS ROUND OFFICIA'S
BELT. HE GIVES A
QUICK LOOK TO SEE IF
HE IS OBSERVED AND
THEN HE DETACHES THE
KEYRING FROM THE
BELT)

POLLY: (A WHISPER) What are you
doing?

JAMIE: (A WHISPER) Perhaps we
could use these.

(THEY BOTH SWING
ROUND STARTLED AS
BEN'S VOICE CAN BE
HEARD FROM CLOSE AT
HAND)

CRANE UP
AS THEY
STAND TO
INC. BEN
CENTRE
AS HE ENTERS.

BEN'S VOICE: (CALLING) What's
the matter?

POLLY: Ben!

(BEN HAS APPEARED
AT THE INTERSECTION
AND IS STARING AT
JAMIE WHO KNEELS
BESIDE OFFICIA)

BEN: What has happened to him?

JAMIE: He's had a wee whiff of
this gas.

BEN: Get him up. I'll look after
him.

TILT DOWN
& UP AS THEY
BEND :
INC. OFFICIA
CENTRE.

(THEY HELP THE
GROANING OFFICIA
TO HIS FEET)

LOSE POLLY
L.

(2 next)

C.W.

45. 4 B cont.

- 22/23 -

OFFICIA: My head!

BEN: Hang on to me.

(BEN LEADS OFFICIA
BACK DOWN THE SHAFT.
POLLY AND JAMIE WATCH
HIM GO)

INC. POLLY
L. AS SHE
ENTERS.

POLLY: How long was Ben watching
us?

JAMIE: I don't know.

POLLY: Do you think he saw you
take the keys?

JAMIE: If he did, we're in trouble.

POLLY: Yes.

JAMIE: It just means we'll have
to make use of them as quick as
we can.

POLLY: But where, Jamie? How?

JAMIE: We'll try the wee door first.

(THEY LOOK ROUND
TO SEE IF THEY
ARE OBSERVED BUT
THE OTHERS ARE ALL
OCCUPIED. THE
CABLE IS BEING
EXAMINED AND
MEDOK HAS GONE
AHEAD TO HELP
THE OTHER MAN
PROBING)

46. 2 C 24

2-s.:

POLLY/JAMIE

(4 to C)

INC. EXTRAS
Xing f/g.

Quickly./

Keep watch. Give me the word if
you see somebody coming.

A3

(3 next)

- 22/23 -

POLLY: (CALLS OUT, SOFTLY) Watch it!

(ONE OF THE OTHER WORKERS IS PASSING THE OPENING TO THE ALCOVE. JAMIE PRETENDS TO BE HELPING POLLY UNTIL THE MAN HAS GONE)

JAMIE: Right.

(HE GOES BACK TO THE DOOR AND TRIES A THIRD KEY.

ALONG THE SHAFT MEDOK TURNS AND SEES POLLY)

MEDOK: (CALLING) You there. Come and lend a hand.

(POLLY TURNS TO SPEAK TO JAMIE UNDER HER BREATH)

Alright, I'd better go.
POLLY: /You're on your own now, Jamie.

LOSE POLLY
L. AS SHE
EXITS.

(POLLY MOVES AWAY TO JOIN MEDOK)

PUSH IN
ON JAMIE.

JAMIE: (SOFTLY) Just a minute, Polly. I think this key ...

(THE KEY HAS GONE INTO THE LOCK. VERY CAREFULLY JAMIE EXERTS PRESSURE AS HE TRIES TO TURN IT)

TAPE:
M.22 :
10"

It's turning ... It fits. (cont ...)

(THERE IS THE CLICK AS THE DOOR UNLOCKS. JAMIE LOCKS OVER HIS SHOULDER EXCITEDLY)

(3 next)

46. 2 C cont.

JAMIE: (CONT.) Polly.....
Polly..... It's worked.

(BUT POLLY HAS GONE.
JAMIE OPENS THE
DOOR AND PEERS IN.)

/3C. B1/

47. 3 C 35 / 6. INT. OLD SHAFT. NIGHT.
LS OLD SHAFT
inc. JAMIE.

TAPE:
OLD SHAFT
ATMOS.

(C to 2)
(A to 4)

(A VOICE CALLS FROM
THE SHAFT BEHIND)

TAPE: M.22A
(0'20")

MEDOK'S VOICE (OOV)
Come on. All of you.
Here. lend a hand.

(JAMIE FINDS HIMSELF
IN AN OLD PASSAGE.
HE LOCKS THE DOOR
BEHIND HIM & BEGINS
TO MOVE FORWARD.)

/C2. 4C./

48. 4 C 24 / 7. INT. NEW SHAFT. NIGHT.
2--s.:
MEDOK/POLLY

TAPE:
ATMOS.

inc. Pipe
in f/g.

(POLLY IS HELPING
MEDOK.
SUDDENLY A BELL
RINGS.)

TAPE:
ALARM BELL

(3 to D then
2 to D)

POLLY: What's that?

MEDOK: That's impossible.

(1 next)

POLLY: Is it gas?

MEDOK: (A BROAD SMILE OF DELIGHT)
No. It's an escape. That bell means that someone has escaped from down here.

POLLY: Jamie!

MEDOK: (SHARPLY) Your friend?
That door? I'm going with him.

PUSH IN
ON POLLY

POLLY: Wait! (NERVOUSLY) Don't leave me down here.

FADE

FADE UP:

49.

1 A 35

2-s.

BEN/OFFICIA
inc. panel
in R. f/g.

(4 to D)

Bl. 1A.

8. INT. PITHEAD. NIGHT.

TAPE:
PITHEAD
ATMOS.

(BEN IS HELPING OFFICIA INTO THE PITHEAD. THE ALARM BELL CAN BE HEARD RINGING OUT CLOSE BESIDE THEM. OFFICIA MAKES A GREAT EFFORT TO RECOVER HIMSELF. HE STRUGGLES FROM BEN'S HELPING ARM)

(C to 3)

OFFICIA: That's the alarm! But it's impossible. No one ever escapes.

CRAB R

to isolate
OFFICIA
as he
slides twds.
cam.

(OFFICIA STUMBLES ACROSS TO HIS DESK AND SWITCHES ON THE INTERCOM)

(URGENTLY) Calling pit guards.
Close exits from the gas shafts.
Stand by. A prisoner has escaped.
Shoot on sight.

(HE SWITCHES OFF AND TURNS)

inc. DOC.
& BEN L.
as OFFICIA
stands.

DOCTOR WHO HAS BEEN LOOKING ON IN SURPRISE)

DOCTOR WHO: But if no one can escape

(OFFICIA SUDDENLY CLUTCHES AT HIS BELT)

OFFICIA: My keys! (He turns to BEN)
They were on my belt.

BEN: You must have dropped them.

(2 next)

49. 1 A cont.

PUSH IN
AGAIN TO
ISOLATE
OFFICIA
AS HE
SITS.

(OFFICIA QUICKLY SWITCHES
ON THE INTERCOM AGAIN.)

OFFICIA: Special guards are
to cover exits to the old
shaft. With the Pilot's
permission they may have to
go on to forbidden ground.

50. 2 D 24 / 9. INT. OLD SHAFT. NIGHT.
MS JAMIE.

/2D.A4.3D. F.R./

TAPE:
OLD SHAFT
ATMOS.

(1 to B)

(JAMIE IS CAUTIOUSLY
MOVING ALONG THE
SHAFT.

DEVELOP
TO BCU
JAMIE.

HE FEELS THE SOIL
AND QUICKLY WIPES
IT OFF ON THE WALL
BESIDE HIM.)

STOP BELL

51. 3 D
CU MEDOK.

MEDOK IS ADVANCING
DOWN THE SHAFT.)

TAPE:
M.16'
'Macra
Theme'

MEDOK: Jamie! Jamie!

(THERE IS A NOISE
BEHIND HIM. HE
TURNS.)

Jamie?

(A HUGE CLAW COMES
AND GRIPS HIS THROAT.
HE FALLS IN TERROR.)

52. 2 D 24
A/B :
JAMIE.

JAMIE STANDS VERY
STILL LISTENING.)

(3 turn
to A fast)

JAMIE: Hello. Who's there?

(JAMIE MOVES FORWARD
AGAIN.)

53. 3 A 35 / 10. INT. PITHEAD. NIGHT.

Q. CHIMES/
B.P. SLIDE

/1B. BL. 3A./

TAPE:
PITHEAD ATMOS.

CU
OFFICIA'S
HAND.

(THE CHIMES SOUND AND
THE PICTURE OF CONTROLLER
APPEARS)

CHIMES IN

PULL OUT
TO WIDE
2-s.:
DOC./OFFICIA
Screen C.bg.
(1 next)

CONTROL VOICE RECORDED: No permission
is granted for the guards to go on
forbidden ground. Repeat, no
permission. They are not to cover the
exit to the old shaft.

53. 3 A 35 cont.

(2 to E)

This is in use at this moment
by Control. No one is to go
in or near the old shaft.
Top priority.

CHIMES OUT

(THE PICTURE PAUSES THE
DOCTOR TURNS TO OFFICIA)

DOCTOR WHO: They seem very
emphatic about that.

OFFICIA Control knows best.

(1 next)

53. 3 A cont.

- 29 -

DOCTOR WHO: But suppose your prisoner escapes that way, what will happen to you?

OFFICIA: I shall be punished.

DOCTOR WHO: Then aren't you going to do something about it?

OFFICIA: Control knows best.

DOCTOR WHO: Who has escaped, anyhow?

OFFICIA: We shall soon find out.

54. 1 B 24
CU BEN.

(HE HURRIES OUT)

BEN: It is Jamie.

EASE OUT
TO INC.
DOC.
in L. b/g.

DOCTOR WHO: (SURPRISED) How do you know that, Ben?

BEN: (FROWNING) I saw him take the keys.

DOCTOR WHO: (VERY SURPRISED) And you didn't report him?

BEN: (SHAKING HIS HEAD) No.

DOCTOR WHO: Why not?

BEN: (HESITATING) I don't know.
(PUTS HAND TO HEAD) I just don't seem able to think straight.

DOCTOR WHO: (PLEASED) My dear Ben, you're recovering ... I always said you were a tough customer.
Well done.

BEN: (BLANKLY) Control knows best.

(4 next)

- 29 -

54. 1 B cont.

DOCTOR: You don't seem very
sure.

BEN: Jamie has taken those keys.
I must report this.

4D. A4. 2E.

55. 4 D 8 11. INT. OLD SHAFT. NIGHT.
CU STONEWORK.

INC. JAMIE
IN BCU AS
HE MOVES IN
L. TO R.

(JAMIE IN THE
OLD SHAFT.
HE MOVES
CAUTIOUSLY.
THE SHAFT IS
COVERED WITH
RUBBLE.
HE PEERS AHEAD,
AND SEES MEDOK.)

TAPE:
OLD SHAFT
ATMOS.
+
M.23 :
Macra
Theme (Sick)
2'20"

56. 2 E 24
BCU JAMIE.

PAN DOWN
TO MEDOK
& INC.
JAMIE as
he enters
shot.

As he turns:

57. 4 D 8
BCU JAMIE.

(AHEAD OF JAMIE
SOMETHING CAN BE
SEEN MOVING.

58. 2 E 24
2-s.:

MACRA/JAMIE

HE LOOKS WITH
HORROR AND AMAZEMENT
AT THE MACRA,
WHO HAS JERKED HIMSELF
FORWARD A FEW INCHES.
IT STANDS THERE
GASPING.
JAMIE STARES AT IT.

TAPE:
M.12A
STING.

59. 4 D 8
BCU JAMIE.

60. 2 E 8
BCU MACRA

61. 4 D 8
BCU JAMIE

1B. B1. 3A.

62. 1 B 35 12. INT. PITHEAD. NIGHT.
CU TEST
TUBE.

PULL BACK
TO 2-s.:
POLLY/DOC.

(AN ALARM BELL
IS RINGING.
POLLY HURRIES IN &
FINDS THE DOC. WITH
TEST TUBES ETC.)

TAPE:
PITHEAD
NOISES

ALARM BELL

(2 to F)
(4 to E)

POLLY: Do you know what's happened,
Doctor?

DOCTOR: Yes. Jamie's got away and
by my calculations he's got a very
good chance. Hold that a moment.

63. 3 A 35
2-s.:
POLLY/DOC.

(1 next)

POLLY: What makes you think he's got a chance?

DOCTOR WHO: As I understand it, he's in the old shaft.

POLLY: Right.

DOCTOR WHO: And for reasons of their own, Control don't want anyone there. They call it forbidden territory.

(AS THE DOCTOR SPEAKS HE IS UNSCREWING THE LITTLE TAP AND FIXING ON THE END OF THE RUBBER TUBING WHICH HE INSERTS INTO THE TEST TUBE THROUGH A SMALL COTTONWOOL TOP)

POLLY: So Jamie will be all right?

PUSH IN
TO CU
TEST TUBE

DOCTOR WHO: I'm not sure. I'll be able to tell you when I've tested whether this is lethal or not.

(THE DOCTOR TURNS ON ANOTHER TAP AND APPEARS TO BE COLLECTING SOMETHING IN HIS TEST TUBE. THERE IS THE SOUND OF GAS PASSING THROUGH THE TAP)

POLLY: What's that got to do with Jamie?

PAN UP
WITH TEST
TUBE TO
BCU DOC.

DOCTOR WHO: On this planet it's got a lot to do with everyone.

(HE TAKES THE TEST TUBE AND REMOVES IT FROM THE APPARATUS)

Now, let's see. (HE SNIFFS THE TEST TUBE BRIEFLY AND THOUGHTFULLY)
Hmmm.

64. 1 B 24
CU BURNER.

INC. TEST
TUBE AS IT
ENTERS.

(THE DOCTOR MOVES ACROSS THE ROOM TO WHERE A SMALL BURNER - FUTURISTIC BUNSEN BURNER - IS ALIGHT. HE HOLDS IT OVER THE FLAME)

(3 to E)

(THOUGHTFULLY) Hmmm.

(2 next)

64. 1 B 24 cont. - 32 -

POLLY: What on earth are you
doing, Doctor?

PAN UP
WITH TEST
TUBE TO
INC. DOC.

DOCTOR: I'm trying to analyse this
gas, my dear, and I'm not having
very much success.

POLLY: Is that the stuff we've
been pumping out of the pits?

DOCTOR: It is. And they go to
great efforts to get it.
The question is, why?

POLLY: There's someone coming.

DOCTOR: Dear me. I don't want
them to find this.

INC.
OFFICIA IN
C. B/G.

(OFFICIA COMES IN)

OFFICIA: What have you been doing?

65. 2 F 24 / 13. INT. PILOT'S HEADQUARTERS. NIGHT
2-s.: / BACKING TO DOOR IN POS. 2
BEN/SUNNAA.

TAPE: /
OFFICE NOISES/

(SUNNAA SHOWS BEN IN.
THE ROOM IS EMPTY.)

(3 next)

65. 2 F cont.

SUNAA: The Pilot isn't here.
Can I help you?

BEN: No.

SUNAA: Always lend a helping
hand. A willing friend makes the
task lighter.

BEN: I'll wait to see the Pilot.
That is - if I am going to tell
anyone.

SUNAA: You are, aren't you?

(BEN PASSES HIS HAND OVER HIS
FACE)

PUSH IN
TO BCU BEN.

BEN: I don't know what I'm
going to do. I've got
those voices in my
mind
Sometimes I feel I'm just having
a dream.

SUNAA:

BEN: (THOUGHTFULLY) That's it.
What about my friends? (HE IS
VERY UNSURE)

66. 3 E 24 / 14. INT. OLD SHAFT. NIGHT.
2-s.:
MACRA/
JAMIE.

4E. A4. 3E.

TAPE: OLD
SHAFT ATMOS.
+
M.24 :
REPEAT M.23.
Sick Macra
Theme.

(2 to B)

(4 next)

66. 3 E cont.

(JAMIE IS WATCHING THE MOTIONLESS FIGURE OF THE INSECT MAN A FEW STEPS AWAY AS IT LIES ON THE FLOOR OF THE OLD SHAFT. HE GROPEs AROUND AND PICKS UP A SMALL STONE. JAMIE TOSSES IT TOWARDS THE INSECT MAN. IT FALLS ON THE GREAT PLUMPED UP BACK OF THE CREATURE BUT THERE IS NO MOVEMENT.)

67. 4 E 8
MS JAMIE.

JAMIE GETS UP CAUTIOUSLY AND BEGINS TO MOVE FROM HIS COVER TOWARDS THE OLD SHAFT. HE LOOKS WITH HORROR AND REVULSION AT THE CREATURE AHEAD OF HIM. HE STOPS AND STARES AT IT.

68. 3 E 24
2-s.: A/B:
MACRA/JAMIE.

HE PICKS UP SOME BITS OF BROKEN SALT ROCK FROM THE GROUND AND THROWS THEM.

69. 4 E 8
MCU JAMIE

THE INSECT MAN DOESN'T MOVE. JAMIE EDGES FORWARD TOWARDS IT. HE SEES A PIECE OF STICK ON THE GROUND WHICH HE TAKES. HE LEANS FORWARD AND PRODS THE CREATURE. NOTHING MOVES.

70. 3 E 24
2-s.: A/B:
MACRA/JAMIE.

THEN SLOWLY THE GREAT EYES TURN SLIGHTLY TO LOOK AT HIM. JAMIE IS HORRIFIED. IT IS REPULSIVE AND FRIGHTENING. HE STEPS BACK AND STANDS WITH HIS BACK TO THE WALL, APPALLED)

71. 4 E 8
BCU JAMIE.

72. 1 B 35
CU TEST
TUBE.

1B. B1. / 15. INT. PITHEAD. NIGHT.

TAPE: / PITHEAD ATMOS.

(3 next)

72. 1 B 35 cont.

PULL OUT

(OFFICIA IS ANGRY)

TO 3-s.:

DOC./OFFICIA/
POLLY.

OFFICIA: I will see you're
reported for this. If this was
not an emergency....

PUSH IN
AS OFFICIA
MOVES WITH
POLLY.

(THE ALARM BELL,
SUDDENLY STOPS.)

ALARM
BELL STOPS

LOSE DOC. L.

POLLY: It's stopped! Why
has the bell stopped!

(4 to F)

OFFICIA: Because, young lady, this
emergency is over.

POLLY: Does that mean they've
caught Jamie?

TIGHTEN
2-s.

OFFICIA: It means they're closing
in on him.

73, 3 E 24 /
CU MACRA

A4. 3E.

16. INT. OLD SHAFT. NIGHT.

TAPE:
OLD SHAFT
ATMOS.

PULL OUT
TO INC.
JAMIE.

(THE EYES OF THE
MACRA FOLLOW JAMIE
ROUND.

+
M.25 :
REPEAT M.23.
Sick Macra

PUSH IN
ON JAMIE
AS HE TURNS
TO CAM.

THE MACRA MAKES
A GREAT EFFORT TO
MOVE)

JAMIE: You horrible beastie.
Did the devil send you? You're
an insect from the pit of Satan!

74. 2 B 35 /
2-s.: BEN/
PILOT

C3. 2A.B.

TAPE: OFFICE ATMOS.

17. INT. PILOT'S HEADQUARTERS. NIGHT.

(3 to A then
1 to A)

PILOT:
Why didn't you tell this to Officia?

BEN: You told me to tell you.

PILOT: I see. Very well.

CRAB L. :
POS. A.
TO INC.

(HE SPEAKS INTO INTERCOM)

B.P. CENTRE
B/G.

The stranger who has escaped is in
the Old Shaft. Control will now
give instructions.

(1 next)

Q. B.P.
CHIMES
VOICE.

(THE SCREEN ON THE WALL LIGHTS
UP WITH THE PICTURE OF THE
CONTROLLER)

CHIMES IN
TAPE VOICE

TAPE: CONTROL

VOICE: All guards will leave the
area of the old shaft. No one must
go near it, even in search of the
stranger. Do not approach its
exit or entrance. Do not go in.

PILOT:
Control.

We will obey,

TAPE VOICE

TAPE : CONTROL

VOICE: Officials are to stand by
at the gas centre.

RECORDING PAUSE : B.P. TO SWING

BL. 1A. 3A.

TAPE:
PITHEAD
ATMOS.

75. 1 A 35 /
MWA PANEL.
INC. OFFICIA
L. B/G
as he enters.

28. INT. PITHEAD. NIGHT.

(OFFICIA HURRIES ACROSS TO
HIS DESK AND TALKS INTO
INTERCOM. ON THE WALL CAN
BE SEEN THE SCREEN WITH THE
CONTROLLER'S PHOTOGRAPH)

76. 3 A 35
3-s.: Q. VOICE
DOC./POLLY/
OFFICIA
with B.P.
screen in
centre b/g.

OFFICIA: Gas Centre is standing by.
What transfer do you wish made?/

TAPE: CONTROL:

VOICE: (FROM SCREEN) Prepare for
gas to be diverted into the old
shaft. Inspect connection immediately
and report back.

CHIMES OUT

(2 to E)
(1 to B)

(OFFICIA SWITCHES OFF, THE
CONTROLLER'S PICTURE FADED
AND OFFICIA HURRIES OUT OF
THE ROOM. POLLY TURNS IN
ALARM TO THE DOCTOR)

POLLY: That's where Jamie is,
Doctor. In the old shaft.

(2 next)

76. 3 A cont.

DOCTOR: They're going to pour this gas into the old shaft. Gas they value above all else. What do you think of that, Polly?

POLLY: For goodness sake, Doctor, what are you talking about?

DOCTOR:
Don't you see... Control is not pumping this poisonous gas into the old shaft to kill Jamie. They have quite another reason.

77. 2 E 24 / 19. INT. OLD SHAFT. NIGHT.
BLANK SCREEN.

INC. JAMIE
L. TO R. IN
MCU.
EASE BACK
WITH HIM AS
HE MOVES.

(JAMIE STARES AT
THE MACRA BLOCKING
THE WAY.)

TAPE: OLD
SHAFT ATMOS.
+ M.26 :
REPEAT M.23.
Sick Macra

78. 1 B 24 / 20. INT. PITHEAD. NIGHT.

2-s.:
POLLY/DOC.
Hold 2-s.
as Doc.
Xs fwd.

Ease back
as Polly
moves fwd.

(2 to G)

POLLY: Doctor, we have to do something to help Jamie!

DOCTOR: Before we act, we must think! My theory is that in days gone by, Macra have come to the surface of this planet and have not found sufficient gas in this atmosphere. They have had to get someone to pump it up.

79. 3 A 16
MCU POLLY.

POLLY: It it's life and death to them, why do they waste it? Why are they going to divert it into the old shaft?

80. 1 B 16
MCU DOC.

DOCTOR: That's obvious, Polly. Obvious. There is something there that they wish to keep alive.

81. 3 A 16
MCU POLLY

(POLLY LOOKS AT THE DOCTOR
IN HORROR.)

82. 2 G 16 / 21. INT. OLD SHAFT. NIGHT.
CU PILLAR
(4 next)

TAPE: OLD
SHAFT ATMOS/
+M.27 :
Repeat M...

82. 2 G 16 cont.

INC. JAMIE
L. AS HE
ENTERS.

(JAMIE BACKS AWAY
FROM THE MACRA
INTO THE GLOOM
OF THE OLD SHAFT.

83. 4 F 16
MCU MACRA

FURTHER DOWN
THE SHAFT THE
SHAPE OF A SECOND
MACRA CAN BE SEEN./

TAPE:
MACRA
BREATHING

84. 2 G 16
MCU JAMIE A/B,

JAMIE STANDS TRANSFIXED
FOR A MOMENT./

85. 4 F 16
MCU MACRA

THE MACRA MOVES
TOWARDS JAMIE

86. 2 G 16
MCU JAMIE A/B.

JAMIE PULLS HIMSELF
UP AGAINST THE WALL.)

1B. B1. 3A./

87. 3 A 35
MS OFFICIA
inc. B.P.
Screen.

22. INT. PITHEAD. NIGHT

TAPE:
PITHEAD
ATMOS.

OFFICIA: (INTO INTERCOM) Officia
reporting. All connections have
been tested. They are all a
hundred percent serviceable.
Transfer may now be made of all
gases to the old shaft.

*Q. B.P.
SLIDE
Q. VOICE

CHIMES IN

(CONTROL SCREEN LIGHTS UP)

CONTROL VOICE RECORDED:
Stand by for action.

TAPE

(A MUSICAL JINGLE PLAYS)

(VOICES SINGING:

The Colony is happy
to obey.
Control know best./
Control has only got to
say.
Just put us to the test.)

TAPE:
M.28 :
JINGLE
0'24"

88. 1 B 24
3-s.: POLLY/
DOC./OFFICIA
inc. dials in
f/g.

POLLY: You've got to help Jamie.

DOCTOR: I'm doing my best. I'm
thinking at top speed.

(3 next)

MB
88. 1 B cont.

- 39 -

DR. WHO: There's a pattern involved here. A combination of pipes. Now let me see ... if one were to follow -

Q. B.P.

CHIMES IN

89. 3 A 35 / (THE CONTROL SCREEN IS
A/B : MS LIGHTING UP AGAIN, AND
OFFICIA PLAYING ITS THEME TUNE)

Q. VOICE

TAPE:

inc. RECORDED : CONTROL:
B.P. screen. VOICE: Stand by gas officials. All
flow is to be channelled through
Systems 7 and 11. /

90. 1 B 24
CU DOC.
& dials.

DR. WHO: (MAKING HURRIED CALCULATIONS)
7 and 11. Now which can that be?

91. 3 A 35
A/B : MS
OFFICIA (OFFICIA SPEAKS INTO THE
+ Screen. INTERCOM)

OFFICIA: Channels are ready.

RECORDED : CONTROL:

TAPE

VOICE: Prepare to turn on at half
blast.

OFFICIA: All ready.

RECORDED : CONTROL:

TAPE:

92. 1 B 24
CU DOC.
Develop to
2-s.:
POLLY/DOC.

VOICE: Turn on ... now. /

(OFFICIA PULLS ONE OF THE
LEVERS AT HIS CONTROL PANEL / LEVER
THE DIALS ALL JUMP AND FLICKER / PULLED
DRAMATICALLY) (R.P.)

4F. A4. 2G.

TAPE:
OLD SHAFT
ATMOS.

93. 2 G 16 / 23. GINT. OLD SHAFT. NIGHT

+
GAS ESCAPING.

(JAMIE TURNS AS HE REARS THE
SOUND OF GAS FAINTLY DOWN THE
SHAFT. IT HISSES. HE LOOKS
ROUND, PUZZLED, TRYING TO
LOCATE THE NOISE. HE CANNOT
TELL WHERE IT COMES FROM.
IT SEEMS TO BE GETTING CLOSER.
JAMIE GIVES A SLIGHT COUGH /

+
M.29:
REPEAT
M.16.

94. 4 F 16
MCU MACRA.

(2 next)

- 39 -

MB

- 40 -

94. 4 F cont.

THE INSECT IS STATIC CLOSE
BESIDE HIM, THEN IT GIVES A
LITTLE SHUDDER AND ITS
FEELER JERKS ON THE GROUND
BESIDE IT. JAMIE TURNS TO
LOOK AT IT IN SURPRISE.
HE GIVES ANOTHER LITTLE
COUGH.

TAPE:
MACRA
GASPING
STRONGER

95. 2 G 16
MCU JAMIE.

THE INSECT TWITCHES AGAIN.
THE FEELER MOVES MORE STRONGLY.
JAMIE STANDS LOOKING AT IT
WITH GROWING HORROR.

96. 4 F 16
MCU MACRA.

THE EYES OF THE INSECT
BEGIN TO FLICKER BACKWARDS
AND FORWARDS WITH GROWING
ACTIVITY.

JAMIE PEERS AT THE INSECT.
IT BEGINS ITS BELLOWS LIKE
BREATHING WITH MORE STRENGTH)

1B. B1. 3A.

TAPE:
PITHEAD
ATMOS.

97. 1 B 24 / 24. INT. PITHEAD. NIGHT.
CU DOC.
inc. dials.

(THE DOCTOR IS HURRIEDLY
EXAMING THE PIPING)

DR. WHO: Now let me see. If this
is the system in use it would go
from here to here.

98. 3 A 24
B.P. Screen/
Officia.

RECORDED : CONTROL:
VOICE: Officia is to increase
pressure.

TAPE:

99. 1 B 24
Tight 2-s.:
POLLY/DOC.

POLLY: Doctor... quickly.

100. 3 A 24
B.P. Screen/
Officia.

DR. WHO: Yes ... Yes. I think this
is the gas flow.

(OFFICIA IS SPINNING A
WHEEL ON ONE OF THE CONTROL
PANELS)

OFFICIA: (INTO INTER OM) Pressure
is being increased.

4F. A4. 2G.

101. 2 G 8 / 25. INT. OLD SHAFT. NIGHT.
BCU JAMIE.

(4 next)

- 40 -

TAPE: OLD
SHAFT ATMOS.
+ GAS.
+ M.30 :
REPEAT M 16.
Macra Theme

101. 2 G 8 cont.

(THE SOUND OF GAS IS NOW SUDDENLY LOUDER AND MORE FORCEFUL. JAMIE BEGINS TO COUGH. HE PULLS OUT HIS MASK FROM HIS POCKET AND COVERS HIS FACE.)

102. 4 F 16
MCU MACRA

103. 2 G 8
BCU JAMIE

104. 4 F 16
MCU MACRA.

105. 2 G 8
A/B : BCU JAMIE.

106. 4 F 16
A/B : MCU MACRA.

THE INSECT REACTS TO THE INCREASED GAS BY TWITCHING AND COMING TO LIFE MUCH MORE QUICKLY. IT BEGINS TO TRY AND PULL ITSELF UPWARDS WITH THE HELP OF ITS FEELERS.

JAMIE TURNS AND SEES THIS TRANSFORMATION. HE BACKS AWAY FROM IT AS IT BEGINS TO STRUGGLE UP. ONE OF ITS FEELERS FLICKS OUT TOWARDS JAMIE. JAMIE STEPS BACK DOWN THE SHAFT IN THE DIRECTION HE HAS COME. THE INSECT BEGINS TO MOVE AFTER HIM (JERKLY)

(2 to E)

107. 3 A 24 / 26. INT. PITHEAD. NIGHT. Q. VOICE / 1B. B1. 3A. TAPE: PITHEAD NOISES

2-s.:
B.P. Screen/
Officia

RECORDED : CONTROL:
VOICE: Turn on full pressure now. TAPE:

108. 1 B 24
CLOSE 2-s.:
POLLY/DOC.
including
dials.

OFFICIA: (OPERATING DIALS) Full pressure in action. / (POLLY LOOKS APALLED)

NOTE: SHOTS 109 TO END OF EPISODE TO BE RECORDED OUT OF SEQUENCE AND EDITED INTO ORDER. / SOUND TO BE DUBBED

109. 4 F 24 / 27. INT. OLD SHAFT. NIGHT. 4F. A4. 2E. TAPE: OLD SHAFT ATMOS. + GAS + M.31 : REPEAT M.16. Macra Theme (To be dubbed)

2-s.:
JAMIE/MACRA

Develop to
BCU :
JAMIE as he
runs into
cam.

PAUSE : SHOT 111 on 4 next

110. 2 E 24 (JAMIE HURRIES
DOWN THE SHAFT./
2-s.: MACRA/
JAMIE. HE IS CONFRONTED
BY A SECOND MACRA.

Develop to
BCU JAMIE as
he runs into
cam.

PAUSE : SHOT 113 on 2 next

111. 4 F 16
MCU MACRA
APPROACHING
CAM. R. TO L.

PAUSE : SHOT 112 NEXT

112. 4 F 16
MCU JAMIE.
He turns into
cam. and
looks R. to L.

PAUSE : SHOT 116 NEXT

113. 2 E 16
MCU MACRA
APPROACHING
CAM. L. to R.

PAUSE : SHOT 114 NEXT

114. 2 E 16
MCU JAMIE,
He turns into
cam. and looks
L. to R.

PAUSE : SHOT 115 NEXT

115. 2 E 8
BCU JAMIE'S
EYES LOOKING
L. to R.

LAST SHOT

116. 4 F 8
BCU MACRA's
EYES.

MIX:

CAPTION SCANNER:
ROLLER CAPTION:

MIX: CLOSING MUSIC. (R. Grainer)

Dr. Who
PATRICK TROUGHTON

Controller
GRAHAM LEAMAN

Jamie
FRAZER HINES

Polly
ANNIKE WILLS

Ben
MICHAEL CRAZE

Pilot
PETER JEFFREY

Ola
GERTAN KLAUBER

Officia
JOHN HARVEY

Medok
TERENCE LODGE

Sunnaa
JANE ENSHAWE

Control Voice
DENIS GOACHER

Broadcast Voice
RICHARD BEALE

Macra Operator
ROBERT JEWELL

Music composed by
DUDLEY SIMPSON

Title music by
RON GRAINER
and the BBC Radiophonic
Workshop

Story Editor
GERRY DAVIS

Designer
KENNETH SHARP

MIX TO SLIDE:

Producer
INNES LLOYD

MIX TO SLIDE:

Directed by
JOHN DAVIES
BBC tv.

FADE SOUND & VISION

RECORDING BREAK : REPO MACRA TO POS. 1. : /SHOT 110 NEXT./